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ABSTRACT

This investigation was carried out for the purpose of encouraging speculation about and investigation into the important communicative functions of music in film and television. After examining the visual bias of media analysts, critics, and historians--a bias which tends to filter out serious exploration of music's role in film and television--the body of the paper is given over to a consideration of film and television music's five basic functions. These functions include: masking noise to neutralize disagreeable sounds emanating from sources within and outside of the viewing environment; neutralizing silence to fill the disturbing aural voids which result when there is an absence of other audial stimuli; providing continuity to impart an undergirding, cohesive bond for film's and television's sequencing of separate images; providing dramatic support to amplify and reinforce the film or television program's audience effect; and using music as a special feature to attract patronage and increase income. The study concludes with a discussion of the need for further research that will generate increased understanding and appreciation of music's integral role in film's and television's communicative process. (Author/RB)

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CORRECTING THE VISUAL BIAS: ASSESSING THE FUNCTIONS OF MUSIC IN FILM AND TELEVISION

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Abstract

CORRECTING THE VISUAL BIAS:
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This investigation was carried out for the purpose of encouraging speculation and investigation into the important communicative functions of music in film and television. After examining "the visual bias" of media analysts, critics and historians--a bias which has tended to filter out serious exploration of music's role in film and television--the body of the paper is given over to a consideration of film and television music's five basic functions. These functions include:

1. Masking Noise: The use of the agreeable sounds of music to neutralize disagreeable noises emanating from sources within and just outside the viewing environment.

2. Neutralizing Silence: The use of music to fill in disturbing aural voids which result when there is an absence of other audial stimuli (e.g., dialogue and natural sounds) on the sound track.

3. Providing Continuity: The use of music's rhythmic, melodic and harmonic substructures to impart an undergirding, cohesive bond for film's and television's sequencing of separate images.

4. Providing Dramatic Support: The use of music to amplify and reinforce the film or television program's emotive, narrative, dramatic and atmospheric dimensions.

5. Economic: The use of music as a special feature to attract, sustain and increase patronage.

The study concludes with a discussion of the need for further bibliographic, historical, critical, theoretical, artistic and behavioral researches with the hope that such projects will generate increased understanding and appreciation of music's integral role in film's and television's communicative processes.

CORRECTING THE VISUAL BIAS: ASSESSING THE FUNCTIONS OF MUSIC IN FILM AND TELEVISION

Music is an integral part of the communicative processes of film and television. Think, for example, of the contributions made by Flatt and Scrugg's "Foggy Mountain Breakdown" to Bonnie and Clyde, the songs of Simon and Garfunkle to The Graduate, the compositions of Richard and Johann Strauss to 2001: A Space Odyssey, the taut percussion scoring of Lalo Schifrin for Mission Impossible and Coca-Cola's "I'd Like to Teach the World to Sing" to that product's advertising campaign. Unfortunately, the visual bias of media analysts, critics and historians has tended to filter out serious exploration of music's role in film and television. It is therefore the purpose of this paper to bring attention to the important communicative functions of music in film and television.

The Visual Bias

As a preface to formal discussion of music's functions it is useful to try to understand the reasons for media commentators' visual bias. In "The Myth of Total Cinema" Andre Bazin points out that the primacy of the image is both historically and technically accidental since it was

the intention of inventors and entrepreneurs such as Edison, Pathe, Dickson and Gaumont to mechanically reproduce synchronized images and sounds.[1] Their failures resulted in what we now call "the silent era." And since aural accompaniments in the form of unstandardized mixtures of music, sound effects and occasional vocalizations were provided by exhibitors and not producers, the vast majority of critical and analytical commentary was directed to the images.[2] So the accidental development of the medium that was first called "the moving picture" also led to the parallel development of a body of critical literature essentially devoid of any profound consideration of audial elements.[3]

This visual emphasis was reflected in critics' responses to the introduction of sound film technology in the late twenties, an innovation enthusiastically embraced by the public. Most critics, however, mourned the prospect of the passing of the mute motion picture as the reckless abandonment of a unique artistic medium. They feared that the basis of cinematic construction would shift from such visual concerns as montage, stylization and composition to structures based around the necessities of dialogue and the conventions of the theater.[4] These fears were initially confirmed in the wave of "all-talking" and "all-singing" films of the transition period. By the mid-thirties,

however, the storm of protest over the impure sound film had almost completely receded in the face of the work by directors such as Lang, Mamoulian, Clair, Vidor, Lubitsch and Milestone. But as the sound film regained the mobility and cinematic qualities which the advocates of "pure cinema" regarded as the basic elements of the art of the silent film, the critical focus was still generally centered on the image and montage. The historically accidental silent era had thus set in motion a corresponding critical heritage that accepted the supremacy of film's visual channel to the extent that the sound track in general and music in particualr were usually only mentioned in brief and superficial asides.

More recently, the study of film has been largely dominated by "the myth of the director." Propagated initially in the pages of Cahiers du Cinema as the politique des auteurs, the "auteur theory" posits the director as the film's preeminent creator, architect and author. As a result of the auturist's search for visual and thematic motifs, the place of music has generally been pushed into the background. Genre criticism has had much the same result.

With the ascendency of television as the nation's primary source of entertainment and information, criticism has most often been concerned with effects, i.e., with the

impact of television on attitudes and behavior. Broad categories such as news, children's programming, stereotypical roles and violence have consequently been the focal points of most television research. The functions of music have therefore received scant attention.

Complicating the problem for media investigators is the fact that music has its own vocabulary, a vocabulary little understood except in most general terms. Another difficulty is that music is not a concrete element in the same way that images and dialogue are. The inability of researchers to reconstruct that part of the "text" which is music has therefore contributed to the paucity of research on music's functions.

The visual bias is one that is therefore quite understandable. But it in no way diminishes the important functions of music. So to encourgage speculation and investigation into music's role in film and television, the following classification of music's functions along with brief notes on the evolution of these functions is offered.

Masking Noise

One of the initial motivations for using music to accompany the silent film was the desire to drown out distracting noises--the clamor of passing vehicular traffic,

the clack of ventillating fans, the undercurrent of conversation and shuffling feet, and the projector itself. Exhibitors were also in constant fear of the menace posed by the presence of a "jolly drunkard" whose comments in the wrong place sometimes ruined a film's impression by breaking the film's dramatic spell. The recognition of music's ability to mask distracting noises was consequently the first basic rationalization for musical accompaniments.[5]

After the deluge of all-talking films that followed the film industry's conversion to sound, music's capacity to mask and neutralize extraneous sounds was once more put to use. Producers and directors were especially sensitive to this function in scenes which had little or no dialogue or prominent sound. So in the absence of other sounds, music was again recognized as a form of protection against the possible distractions of coughs, comments and boredom from lack of aural stimulation.[6]

Music for the purpose of masking noise continues to be a common practice among today's film directors with several notable exceptions. Michelangelo Antonioni, for example, trusts his audiences with extended periods of minimal aural stimulation. Antonioni's trust is often justified with more sophisticated audiences. But for the bored and dissatisfied audience member, these aural voids become obvious opportunities for displays of wit and sophmoric erudition.

Films such as L'Avventura (1960) and L'Eclisse (1962) are therefore vulnerable and fragile creations which start breaking apart when unsympathetic viewers vent their lack of understanding. Perhaps the more heavily scored Blow-up (1966) and Zabriskie Point (1968) are in part Antonioni's response to some of the problems encountered by his earlier work.

More radical than Antonioni's films in regard to sound is the work of Stan Brakhage. Brakhage's films have over the last decade attempted to establish a pure cinema, a cinema existing solely in the visual mode without the aid of any musical or sound accompaniment. As such, Brakhage's efforts require an optimum degree of cooperation from the audience. Yet even in specialized houses such as New York's Anthology Film Archives, a film like The Text of Light (1974) suffers drastically when a coughing spell or vocalized comment shatters the mood and atmosphere of the visual experience.

At the other end of the continuum from Brakhage is television. Reflecting in part its radio heritage, television has provided programming that seldom has more than a momentary auditory pause. In fact, sound stimulation is so prevalent that some advertisements have deliberately created "white space" by delivering their messages solely in the visual channel. Typically, the viewer responds by checking to see if his receiver is malfunctioning. The

viewer is thus drawn into the stream of visually presented information due to the thwarting of his expectation of constant sound accompaniment.

In general, however, the television industry has made conscious and constant use of music's noise-masking function The obvious intent is to neutralize or reduce distractions emanating from within the viewer's home environment. This is quintessentially illustrated by the hyperactive sound tracks of TV commercials. Reflecting management's desire to secure maximum viewer attention, the strategy involves high volume levels and continuous sound which decrease the possibility of interpersonal interaction at home.

Masking Silence

In the early days of the silent era it was also discovered that the public could not easily tolerate silence. There were, of course, sounds unrelated to the film performance such as those coming from the patrons and projector. The "silence" objected to was the absence of any sound intended as part of the performance. Unaccompanied film images were described in negative contexts as "noiseless fleeting shadows," "cold and bare," "ghostly shadows," "lifeless and colourless," "unearthly" and "flat." In response to such reactions, exhibitors called upon music to neutralize the silence in order to provide psychological adjustment for the spectator so that the viewing experience would be more tolerable. Music's

place in the silent film was thus reinforced by the realization that music could simultaneously neutralize both distracting sounds and silence.[7]

The need for music to provide psychological adjustment has been explained in various ways. First is the general observation that man loathes silence because our perceptions of everyday reality emerge from a constant juxtaposition of visual and aural impressions. This was the premise that led to the silent era judgement that music, by appealing to the ear, gave the images a certain naturalness since "in life all motion is accompanied by sound."[8]

A related explanation for the necessity of aural stimulation derived from a psychological-physiological theory. In 1909, for instance, it was noted that eye strain caused by movie-going could be alleviated "if the ear shares the burden."[9] The noted psychologist Hugo Munsterberg summed up this position as follows: "Seeing long reels in a darkened house without any tonal accompaniment fatigues and ultimately irritates an average audience. The music relieves the tension and keeps the audience awake."[10]

A number of writers in commenting on the psycholgical adjustment provided by silent film music noted precedents for an adjusting function in the musical accompaniments of other arts. In his study of Film and Theatre, Alardyce Nicoll stated that the silent film had to bow to the convention of musical accompaniment established by pantomimists and

vaudeville comedians.

> A restlessness would develop were we to witness only the actions, a restlessness dependent upon the potential alertness of our auditory nerves. We should expect sound and none would come. The musical accompaniment of silent films, therefore, simply occupied our attention and prevented the disappointment resultant upon a thwarted expectancy.11

Describing film as "an art of movement," Kurt London felt that the aesthetic and psycholgical explanation for the silent film's need of music was that man is "not accustomed to apprehend movement as an artistic form without accompanying sounds."[12] Other writers mentioned ballet and circus acts as arts of movement which like the silent film shared the need for musical support.

In the television age, man seems especially dependent on some sort of on-going acoustic excitation as evidenced by the companion function of radio, TV and phonograph and the phenomenon of Muzak and its imitators. Our acoustic landscapes are almost always active.[13] And so music, in addition to reducing the prospect of us talking back to our television and movie screens, also serves to neutralize what seems to be for most people the dreaded condition of silence.

Providing Continuity

After film musicians and exhibitors of the silent era had discovered music as a practical means for covering disagreeable noises and neutralizing silence, it became clear

that the musical accompaniment should be continuous "since the necessary stillness and concentration depend in part upon the undisturbed continuity of surrounding conditions." Obviously, a sudden and prolonged stop in the music would not only have been a noticeable disruption in itself but would have also restored the very conditions that first inspired music's use. Thus, "allowing the picture to be screened in silence" came to be considered "an unforgiveable offence" that called for "the severest censure."[14] There were, however, other important functions provided by the musical continuity.

Music came to be regarded as a means of supplying cohesiveness for the film performance. At first, most theaters were equipped with only one projector. When films increased in length to two, three, and more reels, music was called upon to bridge reel changes. This was the standard practice until S. L. Rothapfel opened the Strand Theater in New York on April 11, 1914, with Colin Campbell's The Spoilers. "Roxy [Rothapfel's nickname] won hearts when he threw out the 'One Moment While the Operator Changes Reels' slide" and installed several projectors.[15] Music also breached breaks in the film and malfunctions of the projector.

A more important function ascribed to music was the provision of continuity for the film itself, since film had been regarded by some observers as a disjunct medium consisting of individual frames, shots and sequences.

Siegfried Kracauer explains.

> Music is not just sound; it is rhythmical and melodious movement--a meaningful continuity in time. Now this movement not only acts upon our sense organs, causing them to participate in it, but communicates itself to all our simultaneous impressions. Hence, no sooner does music intervene than we perceive structural patterns where there were none before. Confused shifts of positions reveal themselves to be comprehensible gestures; scattered visual data coalesce and follow a definite course. Music makes the silent images partake of its continuity.[16]

Thus the independent line of the music superimposed its rhythmic, melodic and harmonic substructures on the spectator's perceptual faculties and thereby imparted to the film a sense of continuity which undergirded whatever continuity the film itself possessed.[17]

Today, music's ability to provide continuity is incessantly used in both television and motion picture action-adventure formats. In one chase sequence after another, music provides cohesiveness, dramatic emphasis and forward movement. And because of music's continuity function, film and television producers have often fallen back on music to save or revitalize sequences that were otherwise flawed.

Providing Dramatic Support

In the earliest days of the commercial motion picture the music bore little or no relationship to the content of the film. An accompaniment of any kind was acceptable. It was sufficient that the music drowned distracting noises,

neutralized the vacuum of silence and provided some sort of undergirding continuity. But with the development of the motion picture as a narrative medium, the evolution of the feature-length film and the economic growth of the medium into a major industry, film musicians and exhibitors eventually realized that the musical accompaniment could and should relate to the moving images. The dramatic functions of music were thus explored, speculated upon and articulated as a body of guidelines--guidelines which serve as the heritage and tradition for today's film and television producers.[18]

The kinds of dramatic support provided by music share the common purpose of supplying auditory cues which supplement and relate to the visuals thereby amplifying and reenforcing a TV program's or film's aesthetic and communicative intentions. The essential dramaturgic functions can be summarized as follows.

1. The Leit-Motif System. Inspired by the theory and practice of Richard Wagner, the leit-motif system involves the assignment of musical themes to prominent characters, locations and themes. As the drama develops these themes recur in varied forms to reflect fluctuations in character and plot. For example, Sonny Rollins restates the theme for Alfie (1965) in a number of variations calculated to coincide with the main character's shifting emotional states.

Similarly, Stan Getz's tenor saxophone becomes the musical embodiment of Mickey in Mickey One (1965).

2. Establishing Time and Place. Music associated with a particular historic period and/or geographic location is used to orient the viewer to the time and locale of the drama. Peter Bogdanovich, for instance, used a variety of popular tunes from the 1930's to establish the milieu for Paper Moon (1973).

3. Underscoring the Dominant Mood. The prevailing mood of a scene or an entire film is often reflected and amplified by the musical accompaniment. Horror and science fiction films, for example, typically employ scores calling for sinister and otherwordly dimensions through the use of the minor mode, electronic permutations, low-pitched instruments and slow tempos.

4. Suggesting Real Sounds. Quite often in cartoons and action sequences, music is called upon to dramatize, imitate or suggest the sounds of subjects and objects pictorially represented. Consequently, animated birds are accompanied with chromatic and arpeggiated figures played by a piccolo whereas medieval battle scenes are given musical resonance through the scoring of brass and percussion.

5. Reflecting Physical Movement. The most obvious case of music reflecting action is the cartoon where the relationship between music and image is so close that a special term, mickey-mousing, is used. In dramatic contexts, physical

actions on the screen are reflected in the music as in the case of a march being synchronized to the step of troops passing in review.

6. Supporting the Scene's Dramatic Build-Up. As a scene approaches its point of climax, the dramatic movement is mirrored in a gradual intensification of the score by the use of such devices as an acceleration of tempo, a thickening of the musical texture (through the addition of new instrumental and/or human voices) and an upward movement of both melodic and harmonic pitch. And once the climax has been achieved, the music, by resolving itself according to the traditions of Western harmonic practice, parallels the resolution of the dramatic situation. It should also be noted that several moments of silence are often included before the final climax to prolong and heighten anxiety and suspense.

7. Actual or Naturalistic Music. Actual music coincides with aural stimuli present in or suggested by the screen. In night club scenes, for instance, a piano or singer on the sound track is a naturalistic adjunct to the images.

8. Counterpoint. Counterpoint results in situations where images and music convey contrasting clusters of information thus setting up ironic and/or metaphoric structures. Take, for example, the opening sequence of Stanley Kubrick's Dr. Strangelove (1963). We are presented with images of a

SAC bomber being refueled in mid-air. Simultaneously, we hear a lush arrangement of "Try a Little Tenderness." This juxtaposition of visual and aural elements, each with a separate set of connotations and denotations, explodes (in the spirit of Eisensteinian montage) into a complex of emotional and intellectual meanings.

It should be said that these eight categories are by no means the final and definitive classification of music's dramaturgic functions. Instead, they should be considered a sketch for future and more systematic taxonomies. It should also be noted that the functions outlined above often occur in simultaneous configurations. That is, a particular musical selection might qualify as falling under the leit-motif function, the underscoring dominant mood function and the actual or naturalistic function.

Economic

During the silent era as the film industry expanded and competition among exhibitors grew, music began to assume an important economic role. Recognizing the need to differentiate his product from that of the competitors, the exhibitor built and promoted the musical components of his program as special attractions. Consequently, music's economic function was to attract, increase and sustain patronage.[19]

Music's use in the sound film and television has been economically motivated in that a score which neutralizes noise,

masks silence, establishes continuity and provides appropriate dramatic support helps create a more favorable audience response. In addition, music is promoted as a special attraction through the tradition of the theme song and the use of pre-sold, big-name popular performers--the theme in turn becomes the vehicle for interlocking promotional campaigns embracing such media as 45 and LP records, tapes, radio and juke box plays of the records, TV performances and sheet music. The general unwillingness to experiment and the overuse of standardized musical conventions are economically inspired out of fear of deviating from supposed standards of public taste and acceptance.[20] Music has also been successfully exploited in the genre of the musical and more recently in popular-music documentaries such as Let the Good Times Roll (1973).

Prospects for Further Research

The foregoing account of the functions of film and television music has been intended to draw attention to music's basic contributions in order to demonstrate that music is a major component of film's and television's communicative process and to correct what I previously described as media researchers' visual bias. Now I would like to turn to some ideas for research into the area of film/TV music.

One of the greatest needs is for bibliographic research. Valuable articles and information are scattered among a wide range of periodicals and books and remain relatively

unknown due to the lack of any recent and comprehensive search.[21]

Historical and critical studies covering both broad and narrow topics are needed to fill the wide gaps in the story of film/TV music's evolution. Some of these might focus on the evolution of such phenomena as the leit-motif system, orchestration and instrumentation. Other studies could cover topics such as the relationship between film/TV music and the film industry's economic structure, the contributions of individual composers and the problem of collaboration between musicians and other members of the production team.[22]

Another approach to the study of film/TV music involves comparative analyses of media sharing an incidental or background music tradition. What, for instance, are the similarities and differences between music for film, television, theater, opera, ballet, multi-media events and the circus? Data from such research should yield insights which could be put to use by artists, critics and audiences.

The information produced by bibliographic, historical, critical and comparative media studies should be a stimulus to theorizing about the nature and potentialities of film/TV music.[23] This seems necessary if stereotyped and cliched approaches and expectations are to be broken down. Theorizing should also lead to experimental studies of two kinds. First

would be artistic research to allow explorations into film/TV music in a workshop situation unfettered by commercial or audience restraints.[24] Second would be behavioral studies to determine more precisely which musical variables (i.e., mode, texture, pitch, dynamics, instrumentation, etc.) make a difference in the way audiences respond to films and television programs.[25] Behavioral studies could also shed light on commonly held but unvarified assumptions such as music's ability to impart continuity to a film sequence, and music's capacity to provide psychological and physiological adjustment.

To conclude, research of all kinds is necessary. The bibliographic, historical, critical, comparative, theoretical, artistic and behavioral studies, if vigorously pursued, will help stimulate more comprehensive work in each area. In turn, these research thrusts will generate greater understanding and appreciation for film/TV music, film, television and the process of communication.

Notes

[1]Andre Bazin, "The Myth of Total Cinema," in What Is Cinema?, trans. by Hugh Gray (Berkeley and Los Angeles: University of California Press, 1967), p. 20.

[2]See Charles Merrell Berg's An Investigation of the Motives for and Realization of Music to Accompany the American Silent Film, 1896-1927 (New York: Arno Press, in press) for discussion of music and the silent film.

[3]See, for example, American Film Criticism, ed. by Stanley Kauffmann and Bruce Henstell (New York: Liveright, 1972) and George C. Pratt's Spellbound in Darkness (rev. ed.: Greenwich, Connecticut; New York Graphic Society, 1973) for representative specimens of silent film criticism.

[4]See, for instance, Paul Rotha, The Film Till Now (1930; rpt. London: Spring Books, 1967), p. 407.

[5]See Berg, pp. 15-21.

[6]See, for example, Hanns Eisler's Composing for the Films (London: Dennis Dobson, 1951), p. 12.

[7]See Berg, pp. 24-31.

[8]Harvey Broughham, "The Play's Not All," Overland Monthly, November, 1920, p. 82.

[9]W. Stephen Bush, "The Human Voice as a Factor in the Moving Picture Show," Moving Picture World, January 23, 1909, p. 86.

[10]Hugo Munsterberg, The Photoplay (1916; rpt. New York: Dover, 1970), p. 88.

[11]Alardyce Nicoll, Film and Theatre (London: George G. Harrup, 1936), pp. 125-6.

[12]Kurt London, Film Music, trans. by Eric S. Bensinger (London: Faber and Faber, 1936), p. 35.

[13]See, for example, Joseph R. Dominick, "The Portable Friend: Peer Group Membership and Radio Usage," Journal of Broadcasting, Spring, 1974, pp. 161-70. Also provocative on the subject of music and modern culture is the inaugural issue of Cultures, I:1 (1973), published by Unesco and entitled "Music and Society."

[14]George W. Beynon, Musical Presentation of Motion Pictures (New York: G. Schirmer, 1921), p. 53. For discussion of musical continuity during the silent era, see Berg, pp. 34-40.

[15]Ben M. Hall, The Best Remaining Seats (New York: Bramhall House, 1961), p. 41.

[16]Siegfried Kracauer, Theory of Film (New York: Oxford University Press, 1965), p. 135.

[17]See, for instance, London, p. 60.

[18]See Berg, "Illustrating the Picture," pp. 43-218, for discussion of the origins, evolution and practice of music's dramaturgic functions during the silent era.

[19]Ibid., pp. 238-57.

[20]A major theme running throughout Eisler's Composing for the Films is that the film industry's commercial orientation discourages artistic initiative. For a supporting view, see Aaron Copland, Our New Music (New York: McGraw-Hill, 1941), p. 262.

[21]The most comprehensive film music bibliographies are over twenty years old and include "Composers on Film Music: A Bibliography," Films, Winter, 1940, pp. 21-4; Walter H. Rubsamen, "Literature on Music in Films and Radio: Addenda (1943-1948)," Hollywood Quarterly, Summer, 1948, pp. 403-7; John V. Zuckerman, "A Selected Bibliography on Music for Motion Pictures," Hollywood Quarterly, Spring, 1950, pp. 195-9. The most comprehensive compilation of film music materials remains that contained in Harold Leonard, ed., The Film Index (1941; rpt. New York: Arno Press, 1966).

[22]Works such as Eisler's Composing for the Films, London's Film Music and Roger Manvell and John Huntley's The Technique of Film Music (New York: Hastings House, 1957) give only general and/or idiosyncratic coverage to the history of film music. Moreover, the most recent of this group, Manvell and Huntley, was published in 1957. The task of updating film/TV music developments such as the use of jazz, rock, percussion and electronic music is consequently a high priority. Another high priority is the study of individual film musicians--a recent study, Claudia Gorbman's "Music as Salvation: Notes on Fellini and Rota," Film Quarterly, Winter 1974-75, pp. 17-25, demonstrates the fruitfulness of such efforts. And internal analyses of

scores and their interconnections to other elements of the films they go with, surveys of the critical response to scores, and interviews with composers, directors, producers and writers would help in establishing the what, why, when, who and how of film/TV music.

[23]Several solid theoretical efforts toward establishing the nature and potential of film music include Sergei Eisenstein's, "Form and Content: Practice," in The Film Sense, ed. and trans. by Jay Leyda (New York: Meridian Books, 1967), pp. 157-216; Eisler's Composing for the Films; Kracauer's "Music" in Theory of Film, pp. 133-56; London's Film Music; and Paolo Milano's "Music in the Film: Notes for a Morphology," Journal of Aesthetics and Art Criticism. Spring, 1941, pp. 89-94. Another stimulus to theorizing on film music is the work that has been done in the field of the psychology and meaning of music. Two provocative works from this area include Leonard B. Meyer's Emotion and Meaning in Music (Chicago: University of Chicago Press, 1956) and Meyer's later effort, Music, The Arts, and Ideas (Chicago: University of Chicago Press, 1969).

[24]The only relatively large-scale efforts at artistic research in motion picture music have been those conducted at Baden-Baden in the summers of 1927 and 1928 (see Darius Milhaud, "Experimenting with Sound Films," Modern Music, February-March, 1930, pp. 11-4) and the experiments sponsored by the Rockefeller Foundation and the New School for Social Research under the supervision of Hanns Eisler from 1940 through 1942 (see Eisler, Composing for the Films, pp. 135-65).

[25]The most comprehensive introduction to the problems and challenges of behavioral research in film music is John V. Zuckerman's "Music in Motion Pictures: Review of Literature with Implications for Instructional Films" (Technical Report - 5DC 269-7-2, Instructional Film Research Program, Pennsylvania State College, 1949). In addition, possible models for film music studies are available in the work of music researchers such as Kate Hevner. See, for example, Hevner's "The Affective Character of the Major and Minor Modes in Music," American Journal of Psychology, January, 1935, pp. 103-18 and "Expression in Music: A Discussion of Experimental Studies and Theories," Psychological Review, March, 1935, pp. 186-204.